

Architectural  
Library

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Journal of The American Institute of  
**ARCHITECTS**



WALTER COOK

November, 1948

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Guest Editorial by Jerrold Loeb

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An Experiment in Public Education

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Prefabrication and the Architect

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The Architect Takes to the Air

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Planning the Neighborhood

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Diruta Teutonica Furore—II

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The Art of Landscape Architecture

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

NOVEMBER, 1948

With the aim of amplifying, as through  
a microphone, the voice  
of the profession

VOL. X, No. 5

## Contents

<p>Guest Editorial . . . . . 195 <i>By Jerrold Loeb</i></p> <p>The Architect Takes to the Air 197 <i>By Andrew Francis Euston</i></p> <p>Diruta Teutonica Furore, Part II 202 <i>By Ian C. MacCallum</i></p> <p>An Experiment in Public Education . . . . . 208 <i>By Charles R. Colbert</i></p> <p>The Art of Landscape Architecture . . . . . 214 <i>By Christopher Tunnard</i></p>	<p>Prefabrication . . . . . 219 <i>By Howard T. Fisher</i></p> <p>Calendar . . . . . 227</p> <p>Collaborative Competition . . . 228</p> <p>News of the Educational Field . 228</p> <p>Planning the Neighborhood . . 229 <i>A Book Review by Arthur C. Holden, F.A.I.A., A.I.P.</i></p> <p>Steel Bridge Awards . . . . . 235</p> <p>California Architects Meet in The Yosemite . . . . . 236</p> <p>The Editor's Asides . . . . . 237</p>
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## ILLUSTRATIONS

Final Stage in the Tulane Experiment—Informing the Public . . . . .	211, 212
System of Spandrel Wall Construction for U. S. Department of Commerce . . . . .	221, 222
<i>Howard T. Fisher, Architect</i>	

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219

227

228

228

229

235

236

237

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*Here is the fourth in our series of Guest Editorials. Instituted on the premise that a lot of high-pressure conviction is being bottled up for lack of a convenient outlet, these editorials appear to be serving as successive relieving valves. The opinions expressed will continue to be the uninhibited ones of the Guest who occupies a particular month's driving-seat. If you would express approval or disapproval of his argument, please do so in the JOURNAL. This month's Guest Editor is—*

***Jerrold Loebel***

OF LOEBL, SCHLOSSMAN AND BENNETT, CHICAGO

**"WHAT IS PAST IS PROLOGUE"—Shakespeare**

THE ABILITIES of the trained and untrained architects of the past are illustrated by the architectural treasures of today. Throughout the world, historical monuments of past centuries contrast with the latest in architectural development. When we consider the handicaps under which our colleagues labored—lack of knowledge concerning engineering science coupled with lack of mechanical and transportation equipment—we must stand in awe of their accomplishments. When, to all of these physical and scientific difficulties, one adds the amount of time necessary to plan and build most of the major structures of

the past and contrasts this with the span of the architect's own lifetime, we can begin to realize and appreciate their genius and talent. With very little with which to work, they produced structures that still thrill the souls of men.

One cannot help but wonder if the architects of our generation could have built as well; one cannot help but ponder whether or not our colleagues of the past could not have contributed in far greater measure to our world of today than we are doing. Admittedly, they were not subject to the pressures that we experience—pressures of every type and kind—all hours of

the day. They were not forced to work against deadlines, nor did they have to concern themselves with the multitude of enervating details that, to the architect of today, are daily routine.

The fact is that today the architectural profession is required to make decisions on an enormous scale at lightning speed. In the past, it took decades to produce the buildings that today are our pride and heritage. Today, we are asked—literally—to construct or reconstruct entire cities overnight. Our generation of architects must move and produce faster. In addition, we must possess a thorough knowledge of many fields other than architecture, in order to coordinate and complete complicated developments and cities in relatively very short time.

Are we as well prepared to meet these responsibilities as our predecessors were to meet their responsibilities centuries ago? In the building of large projects and cities today, we understand that, in addition to the esthetic values, there must be a thorough understanding of all the mechanical utilities necessary, together with the knowledge required to integrate the most desirable street pattern for auto-

mobile traffic and plan airport requirements for today and tomorrow. We possess the knowledge to plan and build, in a physical sense, to meet the economic and social problems of thousands of people today and in the future. We can interpret, in physical form, the ideal spiritual environment for everybody living, now recognized as being so desirable.

We know enough about the planning of industry and labor to properly coordinate the industrial development of a city in such a manner that both the industry and the workers will work and live under ideal conditions. We are sufficiently grounded in basic premises to insure the fact that we provide an environment reflecting the true spirit of our democratic philosophy and not a physical pattern of living that will seem regimented to the archaeologists of the thirtieth or fortieth centuries.

We are prepared to meet these gigantic responsibilities, because we fully realize and appreciate our potentialities and limitations. We are completely aware that successful solutions of the problems inherent in complicated developments and cities require the contribution of expert advice from

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many sources. We realize the necessity of cooperation and sensitive help from site planners and utility experts, the great need for sympathetic banking and financial interests as well as management directors of commercial and residential property, attuned to the needs of our day. We know the need for the full cooperation of the legal fraternity in helping to solve the various municipal, financial, and other problems that can impede or stop a development.

Above all, we have learned that

we must use outstanding diplomacy, coupled with a deep understanding of people, not only in our relations with the people *for* whom we build but also those people *with* whom we build, to achieve our goals within the framework of our ideal objectives.

We now stand prepared for the greatest challenge that has ever faced any generation of architects because we realize that being an architect, in its truest sense, is all-important; but we also realize that being an architect is not enough.

## The Architect Takes to the Air

*By Andrew Francis Euston*

CHAIRMAN, COMMITTEE ON PUBLIC INFORMATION, CONNECTICUT CHAPTER, A.I.A.

A LITTLE MORE than a year ago the Connecticut Chapter, A.I.A., embarked on an adventurous program of public relations in radio which pointed up sharply one of the chief missions of the contemporary architect — informing the general public as to just what kind of an animal the architect is and providing some signposts for the potential house builder.

Radio was a new kind of client for architects busy with postwar

construction problems in the Nutmeg State, and many of the experiences should prove useful to other chapters planning or now running similar ventures. The ivory towers of office reserve came tumbling down with a crash and the combination artist, designer and business practitioner known as the architect found himself on broadcast night in front of a microphone. All he had to do was compress a generation or so of aphorisms, wisdom and experience into 15 minutes of comparatively unre-

heard prose about the role of the architect in society.

The experience was stimulating to the dozen or so architects who took part, and hair-raising for your correspondent who coordinated and integrated like mad to get the scripts in on time.

The idea for the radio program was born in the summer of 1941 when Bradford S. Tilney, now Secretary of the Connecticut Chapter, was heading its Public Information Committee. A brief series of talks was prepared by him and Carl R. Blanchard, Jr. on "News in Building" as a general theme, and emphasis was placed on the idea that nothing can be taken for granted in house building. Conventional materials may give way (sooner or later) to new products of the research lab; architectural design changes continuously.

The radio station selected for this venture was WNHC in New Haven, under the management of James T. Milne, with Lewis Doolittle as Program Director. Mr. Doolittle acted as the "straight man" or interlocutor for the broadcasts, to keep the layman's approach sound and to act appropriately puzzled when terms like "Modular Coordination" were bandied about.

There was no existing informa-

tion on similar ventures by other chapters, so we had to grope our way along cautiously.

One important phase of the preparation of the broadcasts was the aid given by Eugene H. Kone, Public Relations Counsel of the Connecticut Chapter, who serves with Richard C. Lee in the same capacity for the national A.I.A. His chore was to read over the scripts, make suggestions for changes in line of attack and provide publicity to the press on particularly newsworthy broadcasts.

The cost of operating such a program was well within the modest budget of the Connecticut Chapter, and the radio station generously provided an excellent evening spot on a Thursday night each week.

After much trial and error and casting about for the right approach, it was finally decided to label the entire radio series "Blueprint for Tomorrow" and this name stayed with the program. In a prospectus sent to the radio station and to a network, preceding the presentations, it was stated: "The emphasis will be on problems which are provocative and even controversial, so that interest can be sustained at all times. Mate-

rial will be intelligent, dignified and in keeping with good taste."

Listeners were invited to submit any questions to the radio station for answer by the Public Information Committee of the Connecticut Chapter.

The program was designed not to be confined to architects alone but was to include other members of the building team—the bankers, public officials, realtors, landscape architects, engineers in various fields and a variety of contractors.



I would like to quote from some of my remarks in one of the opening broadcasts of "Blueprint for Tomorrow" to illustrate the way in which we tried to get across to the man in the street, if you will, the architect's viewpoint.

"Entrusting an architect with the conduct of your building operation is much like your average experience in buying a diamond. The buyer must take the jewel expert's word for the quality and validity of the stone. Few people can spare the time it takes to learn all about precious stones. Therefore, the buyer generally takes the jeweler's word as gospel. And that's fair enough when one is

dealing with a reputable, established merchant.

"Our experience in architectural practice is not usually as simple as that. For everybody has ideas about buildings, their arrangement, their equipment, how they should look, and where they should be placed. And that's fair enough, for who is going to use it—the owner or the architect? But it sometimes leads to a building design for which the architect may be criticized by his professional brothers."

The differences of opinion held by members of The A.I.A. on what constitutes the best design for any given area—and remember I hail from conservative New England—were touched on in this broadcast as follows:

"At one extreme we have those designers who feel that our new schools, churches, homes and everything but stores and industrial plants should follow our Colonial tradition—at least in appearance.

"At the other extreme are those who feel that present-day designs, if contemporary in every sense, will not bear any resemblance to any buildings of the past.

"Somewhere between these is the view that I regard as the idea behind tomorrow's blueprint. I be-

lieve that there is a growing conviction, now, that something may be learned from buildings standing in this area for a hundred years or more, which may be combined with new techniques and materials and increased knowledge of structures. This combination would be productive of a building definitely contemporary, but showing kinship with designs that have withstood the ravages of time and a very wicked climate."

We stated in our plan of action that we felt most listeners would be interested in house design and building, using the problems of house design as a sort of basic unit in building operations to point up similarities in other types of shelter.

"If there are any sensitive creatures to be sheltered, human or animal," we pointed out, "the training of the architect is directed, and fits him, to consider their needs, physical and psychological."

The chief aim of "Blueprint for Tomorrow" was outlined as a method of acquainting the uninitiated with all the steps in designing and producing a building, from preliminary stages to its construction.

The line of attack was orderly,

as befits an architect. The preliminary steps, financing building operations, purchase of property, mortgages, insurance and construction procedures, were dealt with as first priority. Then the radio program considered the site or building lot, provisions for water and sewage, landscaping and the rest. Fitting the building to the site, design evolving from the owner's needs and wishes in plan, internal space and exterior design were the next logical steps.

Although the series was predicated on a universal interest in housing problems, the aim was to develop also discussion of churches, schools, public buildings, banks, stores, theaters, commercial buildings and industrial plants at the appropriate time. Even the pros and cons of various types of so-called community war memorials were to be considered under the original plan.

The broadcasts delivered by architects from various parts of Connecticut numbered twelve. The approach started from an outline of the series and moved to the logical development of problems of financing, description of an owner's requirements, to the site, design, enclosed space, structure, living and recreation, dining, cook-

ing, utility, bathrooms and plumbing, etc.

This projected ambitious program did not come to full fruition, because of a conflict in time with a commercial program, but enough broadcasts were delivered to give us a healthy idea of the problems, possibilities and limitations of the broadcasting medium. We think it can be used with enormous success by architects, provided the series is intelligently and realistically planned, deadlines for scripts are enforced and care is exercised in the choice of speakers. They must not only know the profession; the speakers must have the gift of ready translation from architectural jargon into lay language. The articulate and lucid among us, alas, are too often too few in number.

To any chapter planning a radio series, I would like to suggest the following considerations based on our experience for a limited time in Connecticut:

1. *Design a Master Plan.* Make it comprehensive and specific at the same time and bear in mind the interests of the public.

2. *Select speakers well in advance.* Try to choose specific authorities in relevant fields on an almost arbitrary basis rather than

depending on volunteers to step forward. Bear in mind that a pleasant speaking voice, a cultivated sense of humor and a simple presentation are attributes particularly desirable for radio work.

3. *Make several dry runs.* Frequent rehearsal will not in any sense spoil the spontaneity of the broadcasts. The more familiar a speaker is with his script, the more likely he is to read it off smoothly.

4. *Never let a man talk alone.* Two or three speakers should always participate in a broadcast, to avoid the deadly monotony of a single voice filling the ether. A layman as interlocutor is an ideal situation; a round table, if well handled, is even better. The national forum programs are examples of methods of sustaining high listener interest.

5. *Use chapter media to publicize broadcasts.* If a radio station is generous enough to give you free time on the air, the chapter has a responsibility of helping to publicize the program in the widest possible manner. This can be done through bulletins and magazines, word of mouth, signs in banks and other public places. Encourage friends to write in or call the radio station, and offer chapter facilities for answering



questions. This will, in a real sense, make your chapter a clearing house of information on construction, and assert the leadership of the architect in your community and state.

6. *Provide press follow-up.* If you employ a public relations counsel, or if you know a newspaper friend or an architect wise to the ways of journalism, prepare news articles both before the broadcasts and lively news reports and digests for publication immediately after they are held. As in all publicity matters, issue only genuinely newsworthy material or your offerings will hit the wastebasket of the city editor.

7. *Attempt to get on a network.* This is almost the impossible task, but if you can find a dignified

sponsor whose commercials and product are not at variance with the ethics of the profession, perhaps this will be a partial solution. By keeping careful track of listener response by mail you may be able to make a presentation which will sell the idea.

If you can do all of the above, keep your sense of humor and still retain your practice, you will be performing a public service at a local level of inestimable value in promoting architectural public relations.

The Connecticut Chapter, at no cost, will be happy to supply any interested chapters with an outline and samples of the broadcasts which were made. Please write to: Andrew F. Euston, 405 Temple St., New Haven, Conn.

## Diruta Teutonica Furore

IN TWO PARTS—PART II

By Ian C. MacCallum

The story of the famous Louvain Library inscription  
by the only person alive who knows the whole story

AT ALMOST TEN O'CLOCK the stones began to move off the trucks, and Warren still had not arrived. When the workmen began to carry them through the building, however, as the simplest

way to get them to the roof, I grasped at another chance and stopped them on the pretext that such traffic was interfering with work inside the building. MacNair grinned, said that was okay.

NOVEMBER, 1948



and directed that arrangements be made to hoist them outside the building, not too rapidly. I had done all I could do.

Then, as the stones began to move I looked across the Square again—and saw Whitney Warren, cape flying and stick waving, steaming across the open space with three lawyers in his wake carrying legal injunction papers. It had taken all morning to have them drawn up in Brussels.

The trucks returned to Brussels, still loaded except for a few plain balusters left where they lay.

Both factions made the most of the three-day injunction period. The stonecutters worked late to complete the floral inscription. Plans for a banquet, which Warren had promised the workmen would coincide with the dedication, were stepped up in order to have it occur the second night. The letter of dismissal to Warren was proved to have no legal basis. Lines were clearly drawn—most of the faculty and the Flemish students siding with Ladeuze, the townspeople and the French-speaking students with Warren; the workmen with Warren insofar as their fear of losing their jobs would allow; the Foundation Company in a straddling position between

the two and uncertain as to which could legally give orders.

Feeling was running high by the time the banquet was ready. There was a definite feeling that the Belgians were enjoying the whole thing, that they expected a good show and meant to have it put on as dramatically as possible. It seemed they had no intention of cracking any skulls unless violence became a part of the play, in which case they were ready to enjoy that, too.

Hours before the banquet time the Avenue des Alliés was crowded and by seven o'clock the throng was so dense and excited that it seemed well to get Warren into the hotel by way of rear passages which I had come to know fairly well by then. The front on the Avenue had been shuttered early in spite of the warm weather—Madame Raemaekers could be depended upon to protect her glass—and the whole interior was given over to the banquet. Warren had done a good job of arranging the menu, simply and amply, and Monsieur le Patron rose to the greatest moment of his kitchen.

When Warren began his speech of thanks to the men with, "*Mes braves compagnons,*" and said he

was sure they would carry on for the little time left until his masterpiece and theirs should be done, the place shook with applause. All through the banquet, shouts from the street made a savage bass accompaniment to the lights and clinking glasses inside.

All through the night, cries of, "Vive Vahrren!" were heard all over the town, as bands of rival students roamed the streets looking for chances to carry on their age-old feud. There were many skirmishes but nothing too serious.

Most of the next day was spent in the Brussels stoneyard. It was Warren's idea that if just one word (and he favored *FURORE*, of course) could be brought out to Louvain and if possible put into place the people would see that the inscription was not just a mere plaque but the sort of fine, large, robust thing that they loved; they might then see what the controversy was about and perhaps would help his cause to better advantage.

The injunction was to expire the next morning. Warren stayed in the stoneyard all that evening, and I stayed all night helping to piece together strange-looking floral stones of odd sizes (some of them 5' high and 8' long) into words, and arranging the loading of

former army camions in proper sequence. Rather than embarrass the Foundation Company too much, Warren had arranged a small private army to get the stones to Louvain and to raise them into place as neatly as possible in order to have the job done before we met interference.

A little before dawn, the camions began their slow trip with their fragile cargoes, each truck manned with extra help in case we were stopped on the road by the other faction. The size of the caravan, its slowness of movement and the fragility of the stones made us particularly vulnerable.

Within sight of Louvain, as we topped a low hill, three cars overtook us at high speed. Two of them passed and stopped in the middle of the road in front of us, the other in our rear. We were forced to stop, and all got out quickly prepared for anything. It was a relief, then, to see Whitney Warren getting out of the second car and to realize that we were among the Brussels contingent of the placement crew.

He instructed me to take the camions on into Louvain and park them with motors running, while he and his party went on to the Library and assembled his work

force. With that done, he was to send back a bicycle messenger with word to come on in. We agreed on the exact spot at the Library site where camions and workmen should meet and he was to have a hoist ready for us there.

I took the camions to a triangular sort of space just inside the town, and drew them up along one side of where a high and almost unbroken wall made a good background. We waited there without incident and then proceeded on to the Library.

As we rolled into the Place du Peuple, Warren's workmen (about thirty of them) marched into the Place from the opposite side, two abreast with Warren at their head, and we went to work with clock-like precision.

The opposition was not asleep, however. As the first stone began to be raised, the entire police force of Louvain came around the third corner with Ladeuze leading them. On the pretext that we were obstructing traffic (although there was none and trucks had been unloading there for six years), the whole company, except the principals, was arrested—although the Baron Dieudonné insisted on coming with us—the trucks were taken

to police headquarters and the stones were confiscated as evidence of the "misdemeanor."

It was good comic opera while it lasted, and in spite of its fade-out Warren's principal idea of having the townspeople see for themselves what the inscription was like was accomplished in dramatic fashion, because when the workmen unloaded the trucks they very carefully set up the stones in sequence to spell the word FUREUR on the sidewalk outside (photograph on page 173, October JOURNAL).

There was another lull of a day or so, during which the Foundation Company agreed with the Monseigneur to proceed with placing the *plain* balustrade if the work could be done peaceably and "without public demonstration." A large part of the student body and of the town was all too ready, of course, to provide some sort of demonstration, so it behooved the Monseigneur and the contractors to choose their time carefully.

The following morning was clear but nothing happened. The entire day was quiet and it began to seem that the excitement was over.

Next morning was dull and rainy, so that very few people

were about. It must have occurred to the others that the time was perfect, because I was soon aware of preparations being made. It seemed a pity to have no demonstration. The town seemed to be asleep and I suspect that the professors had arranged to keep their students close to their studies. Something had to be done, and quickly.

The forty-eight bells of the carillon had been delivered and successfully hung in place without, apparently, having been damaged in handling. They had never been rung; perhaps one of them had been cracked in transit, and it did seem an excellent moment to find out. So I got a French-speaking workman, told him to bring along a fair-sized hammer and to climb the 200' tower with me to test the bells. He did the job well, with a broad grin. The townspeople, hearing bells they had never heard before—struck discordantly, too, I'm afraid—realized at once that something must be happening at the Library.

Within a few minutes, the smaller streets converging on the Place were black with people. By the time I had got down from the tower, they had rushed the contractors' barricades and had

smashed every plain baluster they could get their hands on, within the building and outside, and the whole area was littered with broken pieces. No one was hurt, except very slightly, in the confusion resulting from the arrival at that moment of a company of mounted militia complete with steel helmets, sabers and carbines. The militia had either been held in readiness in their nearby barracks or else the bells had served to call them as well, but things had happened too quickly for them. Perhaps they had no heart for the job, either. The Place was roped off and for the ensuing two weeks, until the dedication, no one was allowed to come or go near the Library without a military pass.

There were still a few minor inscriptions to be finished, details to be attended and work to be cleared up, so that I could be ready to leave Louvain soon after the ceremonies.

The Fourth of July arrived without further incident. The Place du Peuple was to have been hung with flags and bunting and a gala affair had been arranged. Instead, the houses were shuttered, the people dressed in sober colors, the militia was present and pre-

pared. Their horses were ridden through any group as it formed and the crowds were kept in motion. Whitney Warren remained in Paris, and the King and Queen of the Belgians had suddenly remembered an appointment in the Belgian Congo. The shattered stones had been hurriedly replaced with simple wooden balusters set in place temporarily, so that the building might present a finished appearance. There was no evidence of the inscription.

All planes had been grounded for the day throughout Belgium by order. One veteran of the war, however, who had been an army pilot and who now owned his own plane, disregarded the order and went up carrying thousands of secretly printed copies of the inscription, done in large black letters. He timed his flight so that, at the exact moment when the Monseigneur began his speech of acceptance, the roar of motors drowned out all other sound through the amplifying system set up in the Place. He dropped the leaflets over the heads of the crowd and literally showered the ground with the words: DIRUTA TEUTONICA FURORE DONA AMERICANA RESTITUTA.

I had been away from Louvain about three weeks when I learned that Felix Morren, foreman of labor on the job, had been arrested. The temporary wooden balusters had been replaced with permanent stone ones. Morren had, on his own time, made his way to the roof and, with a sledge-hammer, had calmly knocked every plain stone baluster to bits on the Place below. He had come down and surrendered at once and had been placed in the local jail, from whence, when the townspeople threatened to tear the place down in order to release him, he had been taken to Brussels under guard. In Brussels, he had been given an immediate hearing and released at once on account of high public feeling. Morren became a national hero and his picture made the front cover of many publications that week.

Whitney Warren paid the cost of the inscribed stones, presented them to the people of Belgium, and carried his case to court. Years of litigation followed, during which time the case was taken from court to court; it was finally lost.

The inscription became part of a war memorial in Dinan. It is scarcely possible to suppose that it

could have survived Hitler's invasion of Belgium.

During intelligence work in World War II, I happened on aerial reconnaissance photos taken

after Hitler's invasion of Belgium. They show the Library gutted by fire and its structure heavily damaged, as though by direct and wanton orders.



## An Experiment In Public Education

*By Charles R. Colbert*

ASSISTANT PROFESSOR, SCHOOL OF ARCHITECTURE, TULANE UNIVERSITY

IN DECEMBER 1947, a group of architectural students and their instructors at Tulane University set out on an experiment in architectural education which could materially influence the practice of architecture. The basis of the experiment was a public service project planned jointly by educational, professional, civic, business, and political groups. The common desires and obligations of the various groups were analyzed and a project initiated whereby various civic groups could be of assistance to one another in working toward a common goal.

The class consisted mostly of veterans. These men returned to school with an intensified desire for further education; and, even more significant, the desire to consider critically the methods of their

formal training and its scope, and to assist in rebuilding standards of quality.

The student had assayed the field of studies offered by various institutions and determined his objective. In most cases the veteran felt a responsibility toward his professional training before it began. He realized his natural position as an intermediary between the profession and general social considerations. He had gained from his wartime experiences a spirit of cooperation, an ability to deal with others and a certain civic consciousness. Because of these assets he saw a need for better housing of the society in which he lives, a supreme need for understanding within the profession, and a necessity for the education of the public in good architecture—an education

NOVEMBER, 1948

exceeding passive recognition of merit and positively demanding the best architecture the profession is capable of producing.

Discussions which began among faculty and students of the School of Architecture of Tulane University brought out a common contention that an architectural school should no longer exist for the students alone. While primarily interested in developing the competent architect, the school can accomplish its purpose only by making the public conscious of the reason for good architecture, and by supplementing the necessary, pure theory with real local problems. All agreed that better architecture is only produced with a balance between the ability of the graduate to create on the one hand and the capability of society to accept on the other.

No precedent exists in New Orleans for school buildings based on contemporary concepts of design; therefore, when City officials announced in December, 1947 a long-range plan for better school buildings in the City, Tulane's School of Architecture made a decision to contribute to a drive planned jointly by various groups. Following this decision, a program related to civic values and school

design was initiated at the second-year level.

Advantageous relationships were immediately realized. Architectural critics lectured to civic organizations, and technical specialists representing public service agencies addressed the architectural class. Interdepartmental university exchanges were initiated between the School of Architecture and those of Psychology, Botany, Education, and Engineering. Local newspapers carried feature articles concerning developments. The officials' local problem was presented to the students in addresses by the School Board members.



Class work was conducted in four stages: 1) indoctrinational research, 2) technical group research, 3) individual design of a specific community school, and 4) a public exhibition directed to the public and narrating New Orleans' school needs.

The exhibition is of special interest in its relation to public acceptance. The exhibit was made possible by a public utility company which contributed financial aid and show-room space. Although initially scheduled for a one-week



stay in mid-April, the show was extended for a second week due to public demand, and during this period 30,000 persons assayed its message.

In reviewing the effectiveness of the experiment, it is inspirational to find that at no additional cost to the school: 1) 5,000 words of general newspaper coverage (including news, feature stories, and editorial comment); 2) ten radio programs; 3) 100,000 news items distributed through public transportation facilities; 4) 1,000 announcements (mail distribution); and 5) 3,000 leaflets distributed by school children, were directed toward the public concerning a specific civic and architectural need.

The most gratifying result of all is the fact that a new school building is now underway which is based on student recommendations, satisfying modern criteria for

design and indicating a departure from local traditional standards.

This instance of a public service project planned jointly by educational, professional, civic, business, and political groups may point to new horizons in architectural education and may lend itself to a need of the profession as a whole. The dissemination of public information of this type is an important function of a university in the life of the community and the various professions it represents.

This kind of experiment in public education, conceived with and executed by the student, may be the inroad by which the architectural profession is further given the respect and recognition it deserves—and what could be more important for inculcation in the potential architect than a civic and professional consciousness based upon real values.

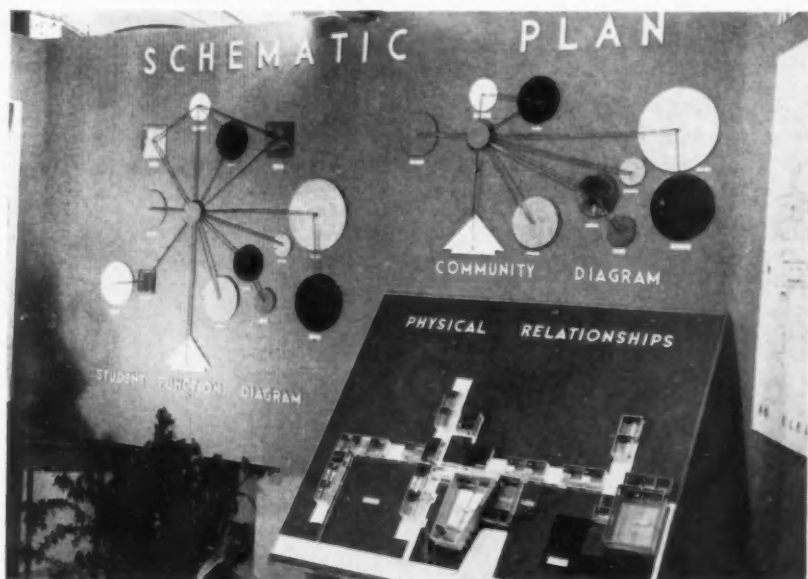
## CALENDAR OF PROCEDURE

*6 December 1947*—A committee appointed by the New Orleans Superintendent of Public Schools announced plans for a \$40,000,000 school building program.

*12 December 1947*—The Department of Architecture of Tulane University decided to contribute to the general drive for better schools.

*18 December 1947*—An indoctrinational research program was issued to the second-year class, the purpose of which was to give the student a general knowledge of the design of a school building. The student was required to interview a school administrator in his home community qualified to answer specific questions, and to





FINAL STAGE IN THE TULANE EXPERIMENT—  
INFORMING THE PUBLIC



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INFORMING THE PUBLIC

Thirty thousand persons visited the exhibition, which developed a new sense of civic responsibility on the part of the New Orleans public. Radio and press collaborated in the campaign.

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explore various library material.

*20 December 1947*—The New Orleans Classroom Teachers' Federation requested assistance in obtaining technical information related to school buildings.

*1 January 1948*—Architectural students were given a list of specific needs for a school in the Gentilly Area of New Orleans by the Department of Education.

*10 January 1948*—Local architects, representing The American Institute of Architects, gathered to hear views expressed by the Teachers' Federation and concerning the needs of New Orleans' schools.

*13 January 1948* — A program for group research was issued to the students. The students were required to carry out basic library and original research concerning elementary schools in the Louisiana area. Regional needs of Louisiana schools were stressed and an actual study of the site, its environs, and community was made. Research was accomplished by the "group-seminar" method, whereby certain students were specialists on specific phases of the design program and reported their findings to the class as a whole. Correlation of these findings was accomplished through specified class representatives.

*20 January 1948*—The School of Architecture requested that the schools of Psychology, Botany, Sociology, and Engineering assemble data for certain researchers. Students commenced a specific survey of Gentilly's school needs

through interviews with local parents and teachers.

*8 February 1948*—The students and the instructor met in a round-table discussion of the needs of the Gentilly School. A program based upon the recommendations of the various research groups was written.

*24 February 1948*—A school building program written by the students and edited by the instructor was issued to the class for individual solution.

*24 February to 24 March 1948*—Lecturers representing business, parents, educators, and public service organizations addressed students weekly. Local newspapers carried reports of the progress of the students on the project.

*26 February 1948*—The first of a weekly series of ten lectures was held by a parent-teacher institute on school architecture, sponsored by the School of Architecture and the New Orleans' Teachers Federation, AFL. National authorities on school architecture spoke and lectures were well attended.

*4 March 1948*—The New Orleans' Public Service, Incorporated, agreed to furnish funds and the lobby of their downtown building for the purpose of presenting an exhibit consisting of school models and design drawings.

*5 April 1948*—A program of work for preparing the exhibit was issued to the students. Students worked in specialized groups in presenting panels for the exhibit. General arrangement and scope

of the exhibit was established by round-table discussion between the students and the instructor.

*16 April 1948*—A lay jury was held to establish the practicality of the designs submitted by the students as evaluated by persons responsible for the erection of public schools. The Superintendent of Public Schools, The New Orleans' School Board, and The Louisiana Education Foundation were represented.

*From 16 April to 20 April 1948*—Local newspapers and radio stations contributed free time and space to announce the opening of the exhibit.

*19 April 1948*—The exhibition opened with a student presentation from 8 P.M. to 10 P.M. In-

terviews with local notables concerning school needs were broadcast. Questionnaires were filled out by the 600 guests stating their specific reaction to the projects submitted for their approval.

*From 19 April to 3 May 1948*—The exhibition was viewed by 30,000 persons. Two thousand questionnaires were received recording the views of the public regarding the needs of schools in New Orleans.

*22 April 1948*—The Superintendent of Public Schools made a press release to the effect that final draft of the New Gentilly School would follow the recommendations of the Tulane School of Architecture.

## The Art of Landscape Architecture

*By Christopher Tunnard*

ASSISTANT PROFESSOR OF CITY PLANNING, YALE UNIVERSITY

Canadian-born, educated in England, a practitioner and lecturer abroad and in the U.S.A., the author represented the profession of landscape architecture in the Ann Arbor Conference on Esthetic Evaluation at the University of Michigan in April last. His paper somewhat abbreviated, follows.

**I**F we are to determine relationships—if we are to be so bold as to suggest criteria for the arts, and in this case for landscape design, it may be as well to state first its usefulness, or function. Then we will not lose sight of the practical things while we deal with the esthetic.

All physical planning relies heavily on landscape design for its ultimate beauty and convenience, and the landscape architect's job thus becomes one of providing the best possible kind of outdoor environment for people to live in.

Modern landscape design involves a use of techniques varying

from reinforced concrete construction to soil conservation and innumerable organic and inorganic materials, many of which are strictly limited in their geographical range. The wide choice and severe restrictions implied prevent most forms of standardization. It is possible, although not necessarily ideal, to establish a chain of restaurants of identical design across the country, but a chain of restaurant *gardens* must all be different.

These materials are quite different in character and scale from those of any other practical art. Earth, stone, water and living plants offer a variety of possibilities for both large- and small-scale planning. The landscape architect must take into account the seasons, growth, flowering and changes due to the passing of the years—for a landscape never stays the same from one summer to the next. He must understand the subtle gradations of color in the open air, and he must have a scientific attitude to plant material gained through intensive training in plant husbandry. He needs, too, an understanding of architecture and engineering, although he need not be fully trained in these professions. And, not least, he

must be a *designer* able to handle the problems of a simple garden or a complicated landscape for a neighborhood or a whole community.

The approach to *design problems* in landscape architecture has been changing in the last ten years and is due for even more when experiments made since the war can be put to large-scale use. Formerly, much of the work was done with an eye to picturesque effect, and not always for the best space-organization for use. These set-pieces, often beautiful in their way but expensive to maintain, are now giving place to space arrangements for specific purposes. This new approach should not sacrifice beauty, but should create beauty through well-planned and executed designs. The landscape architect is learning to use his materials as the architect does, and to rely on mass, line and form for pleasing effects in the landscape.

The emphasis on use in landscape design is of course not something invented by modern designers without basis in the demands and trends of our time. It is part and parcel of a recognition by Americans that their countryside must be preserved and developed for future generations to enjoy.

We may now turn to matters more strictly esthetic in the conventional or philosophical sense of the term.

Landscape architecture has been called a minor art. It lies in the shadow cast by the noble art of building. But if we dismiss this concept as unimportant, it is still necessary to define an esthetic position. For instance, should the landscape be considered as a setting for buildings, or buildings as incidental to a comprehensive landscape design?

Our chief difficulty lies in establishing a fence around the field, which like today's political boundaries can be destroyed with ease. Pope the poet, Lord Burlington the architect, Monet the painter, and Paxton the engineer, all crossed the line; and in reverse, the landscape architect Le Notre is said to have conceived the city plan of Versailles and the design of its magnificent orangery, which was eventually built by Mansart. Indeed, a field so intimately connected with architecture and city planning must admit of invasion and be prepared to invade.

The landscape is something more than a setting for buildings. It has esthetic rules which apply to it alone. Among these are the

rule of color, which is different from an architectural color scale, and the rule of distances. Any landscape artist worth his salt will insist on the right to cut an axis clear through to infinity, while the architect must be more modest in his scale. There is also the rule of planes which is guided by optical considerations and the effect of patterns on extending horizontal surfaces.

True, we have never examined these matters carefully since the philosophers Kames and Burke in the eighteenth century. In modern times, we have been far too much concerned with style and not enough with quality. In the eighteenth century standards of beauty were set up, whereas we are much more troubled by questions of upkeep and utility, and beauty has become secondary. Jefferson, who was a disciple of Lord Kames, was well aware that "the first object of young societies is bread and covering" but he also thought that "houses, grounds and towns" in a new country "should be planned with an eye to the effect made upon the human spirit by being continually surrounded by a maximum of beauty." It is probable that this country has never achieved since Jefferson the stand-

ard of taste which he set up for architecture and landscape gardening, to both of which he was passionately devoted.

Revisiting Europe last summer, I was struck all over again by the quality of its greatest works of landscape architecture. How is it that they retain their magic? It cannot be a question of style, for the styles are many and varied. Let us look at examples from the great periods. There is a regular progression among them which makes the important times and places easy to remember:

*In Italy, the great age is the sixteenth century.*

It is the age when artists discovered the quality of water as a psychological element, both dramatic and serene. The Villa d'Este is easily the most important example; its designers harnessed this material to fall, rise, lie placid in great pools and mysteriously appear and reappear most artfully.

*In France, the great age is the seventeenth century.*

Then the great pleasure grounds prepared the way for the avenue and the public park. It is not generally known that those much-despised, despotic kings opened

their gardens to the public—Louis XIV did so at Versailles against the advice of his minister, Colbert.

French gardens introduced the *parterre de broderie*, a method of creating interest on the horizontal plane; they added a new concept of space, making a distinction between intimacy and the grand vista; and they invented the shady *allée*, architectural in its form and dramatic in contrast with the great sunlit open areas around.

*In England, the great age is the eighteenth century.*

The re-landscaping of England, according to theories of the picturesque, the sublime and the beautiful, is the last occasion for esthetic theory. The picturesque, which runs into the nineteenth century, is also the last important style. Violent esthetic battles took place in those days. "Is there anything more shocking than a stiff, regular garden?" is a question which today only provokes a smile. We have absorbed the picturesque esthetic—at times we rely on it too heavily, to the exclusion of other design sources.

*By the nineteenth century, the great epochs are past. The picturesque becomes the romantic—the remade Parc Monceau and the Hudson River gardens are ex-*



amples—and science increases the range of material. The parent of the modern dahlia, to take but one example, had been cultivated in Europe since 1789, but in 1826 the British Horticultural Society was growing sixty varieties, and by 1841 one dealer listed the astonishing number of one thousand two hundred.

*In the twentieth century*, we have developed science further and begun to work in terms of related space. So far we have not had time to evaluate what we have done—we must leave that to art historians—but like modern architecture, our esthetic concept is based on a new use of space and materials. This is not proving to be sufficient—we now need a positive drive toward the creation of beauty, not as a by-product, but as an integral part of our design. What have we to work with, those of us who live in a world in which beauty is denied, except in the sanctified atmosphere of the art museum? We have, as I have said, trees and plants, sticks and stones, light and shadow, and space to play with. But we are often weak in our spatial concepts. What we need most is imagination. Imagination as to what not to do, in addition as to what to do. More

perfectly respectable buildings have been obscured by reckless planting than redeemed from oblivion by a fine setting. We need an economy in the use of materials just as we do in houses.

Where trees are needed is in the casual or intimate places and in the strategic places, like the tree barriers for traffic isolation in the Avenue Foch in Paris or along the residential streets of small towns. They are needed also as the basic material for the great promenading and recreation system of a city and for greenbelts around it.

Where else shall we bring our imagination into play?

I, myself, am fascinated by the possibilities of water, which always receives due recognition at a world's fair but seldom in the workaday surroundings of our big cities. We could be more interested than we are in water illuminated at night—perhaps less in the quantity of it (which seems to be a world's fair prerogative) than in the quality. And we could be more interested in water in great open places where it can be enjoyed by thousands, and catch the colors of the rainbow. Or in cities where it can cool the air.

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The greatest works of landscape architecture are not the product of geometry, but of sensibility to surroundings. This is difficult to cultivate, but it can be done and is worthy of consideration by architects, city planners and landscape architects alike. When the

three professions can be brought together in the same studio and on the same project there is a good chance to develop a new kind of artist, who in the years to come may yet weld the three media into one perfect instrument for human happiness and enjoyment.



## Prefabrication

WHAT DOES IT MEAN TO THE ARCHITECT?

*By Howard T. Fisher*

A current report by an architect who for almost twenty years has played a leading role in the development of prefabrication as applied to numerous types of structures. His organization, Howard T. Fisher & Associates, in addition to conducting a general architectural practice, specializes in research and development work relative to building methods, materials and equipment. Their well-equipped laboratory is located in Chicago, with a branch office in New York under the direction of Robert L. Davidson, for thirteen years Director of Housing Research for the John B. Pierce Foundation.

DEVELOPMENTS since the close of World War II have made prefabrication, using that term in its broadest sense, of great and fundamental importance to every architect.

A rapid rate of change has characterized the building industry for the last twenty years. This rate of change has so greatly accelerated since the end of the war that, beyond any question, a veritable

revolution in building techniques is now taking place on a scale which will affect the architect, as well as every other element involved in the building industry, in the most fundamental manner.

The vast changes which are taking place are almost all in the direction of prefabrication. Let us analyze this term. While it has been used principally in connection with housing, there is

nothing about the word that limits its application to the residential field or that requires its use throughout a given building structure. The word has a much wider connotation and, as a result, a much greater significance for the architect. In essence, the goal of prefabrication may be expressed in the words "Make it in the factory, assemble it at the site." But you say, "Cement is made in a factory; bricks are made in a factory; plumbing fixtures and kitchen cabinets are all made in factories—what's new about that?" It is a question of degree. To oversimplify, and to look a bit into the future, if you *shove* and *snap* a product into place in the field, that is prefabrication. If you mix, cut, spread, fit, and patch—that's not prefabrication. If the field operation is essentially *assembly*, rather than *manufacture*, you have prefabrication. A brick and plaster wall, of course, employs manufactured ingredients, but such a wall is really manufactured in the field.

The amount of scrap and waste that must be cleaned up and removed from a building site may be taken as a rough index of the degree of prefabrication employed in any given building operation,

since waste results principally from a manufacturing process, not an assembly process.

As far as anyone can see into the future, there will always be a demand for 2 x 4's, brick and plaster, and the saw and trowel will remain as standard hand tools. But today there is hardly a single category of building construction for which it is not possible to buy sound prefabricated elements. Even foundations have been successfully made in the factory and employed in a substantial volume of houses.

The changes that are taking place in construction methods may be highlighted by a single fact. The total annual volume of aluminum being used today in the building industry in the form of windows, insulation, roofing, spandrels, etc., is approximately equal to the entire annual pre-war production of aluminum *for all uses combined*. Yet the aluminum industry feels that it has only barely begun to tap the tonnage possibilities offered by the building field. Producers of stainless steel like Allegheny Ludlum Steel Corporation are equally optimistic, especially as to applications to industrial and multi-story construction. The high fire resistance and great permanence of stainless steel, in

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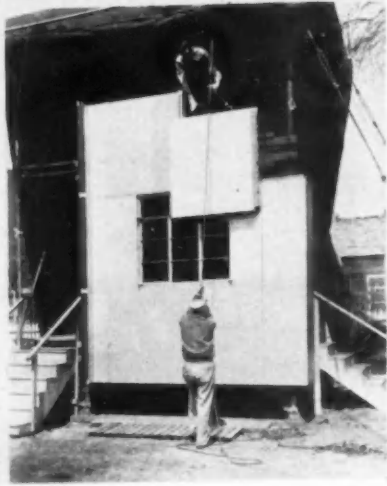
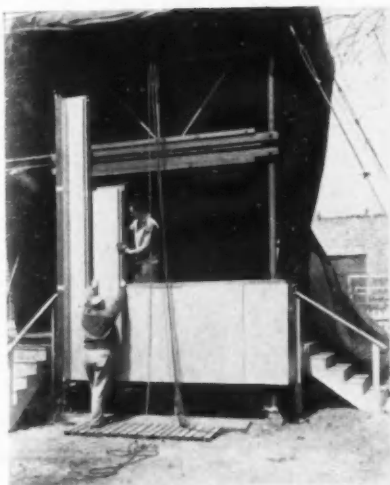
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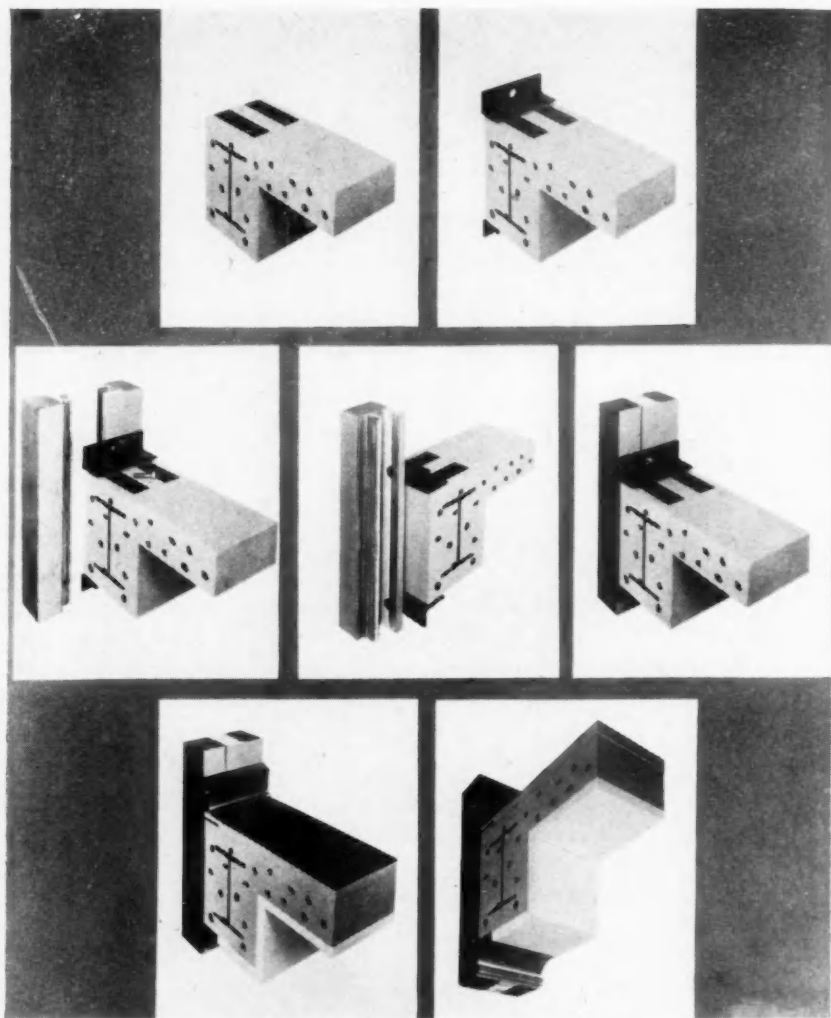
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SYSTEM OF SPANDREL WALL CONSTRUCTION FOR U. S. DEPARTMENT OF COMMERCE  
HOWARD T. FISHER, ARCHITECT

Test installation of a typical segment. Panels are insulated and will take various textures and finishes.



SYSTEM OF SPANDREL WALL CONSTRUCTION FOR U. S. DEPARTMENT OF COMMERCE  
HOWARD T. FISHER, ARCHITECT

Full-size model showing vertical-joint detail and method of attachment to spandrel beam, permitting adjustment to inaccuracies in the structural frame.

combination with the fact that it can be given textured and other special finishes, will undoubtedly serve greatly to extend the over-all use of metal in building work.

As a further example, from a planning, rather than a materials viewpoint, consider the great strides which have been made in advancing the acceptance by manufacturers of the fundamental principles of modular coordination. While the future possibilities in this respect are great compared with the actual accomplishments to date, it would now appear certain that progress in this field will continue to be made until the great majority of building products have been included in the program. Modular coordination and prefabrication are two facets of a single trend.



The prefabrication of houses is only an element in the over-all prefabrication picture. Since it was possible, however, completely to prefabricate an entire small house, and because numerous companies have undertaken to do so, prefabrication has received its greatest publicity in that field. Let us take a moment to consider the record of accomplishment by prefabrica-

tion in this, the most conservative of all building categories.

In spite of the many great difficulties which have had to be faced in the residential field, the Prefabricated Home Manufacturers' Institute has today forty-six members regularly employing over 5,000 persons. More than 100,000 prefabricated houses of permanent type have been produced since the end of the war, of which approximately 60% have been financed under FHA loans. Prefabricated houses have not constituted a large percentage of the total number of houses built, but 100,000 houses is, nonetheless, a *very* large number of houses, representing a vast financial investment.

Prefabricated house manufacturers have as yet achieved in production only a portion of the technical accomplishments which were foreseen. The best of today's prefabricated houses are, however, sound structures offering many very real advantages. The biggest problems facing the prefabricated house industry are not technical, but rather the establishment of effective means for efficient merchandising on a national scale. Many distribution problems remain to be solved before the

prefabricated house industry can achieve the large market which it visualizes—yet the greatest of all the advantages which the prefabrication of houses can offer probably lies in the field of distribution.

Will these problems be solved and will a large successful prefabricated house industry be established on a national scale? There would appear to be no doubt that the answer to this question is yes. The exact length of time that will be required is, however, more difficult to predict.

From the architect's viewpoint what does the prefabricated house offer? It is important to note that various companies are selling, and others propose to sell at an early date, a line of standard prefabricated panels designed in such a way that the architect can compose complete structures to meet the design requirements of individual clients. As with every building product, there will be certain limitations to the complete freedom of the architect, but that fact will not diminish the usefulness to the architect of such building elements, particularly in the lower-priced residential field in which the architect cannot now

economically compete. By using such elements, the architect will be able in a few hours to compose and make the necessary drawings for a house of special layout to meet the exact needs of a given small-house client. Assorted alternate entrance and other features of traditional and contemporary character will permit a greater variety of expression than is typical today of low-cost work. While the architect in some cases might act in a professional relationship serving a prefabricated house company or a dealer of such a company, the architect will be able to serve clients individually and directly in the historic manner by merely making a diagrammatic layout and specifying the exact prefabricated panels to be used. This possibility will actually extend the usefulness of the architect and his ability to serve a category of building now largely without the benefit of professional services.

But what of prefabrication in terms of commercial and industrial building? Progress here may be less spectacular from the point of view of the man on the street, but it is especially significant for the architect.

The use of dry construction for

the walls of industrial buildings is limited today only by the available supply of steel. At the present time at least three leading companies are producing commercially insulated steel panels which in themselves serve as the complete exterior wall. Similar products for roof and floor construction have, of course, been made for a number of years and their use is constantly expanding.

The extensive application of dry construction to the walls of multi-story buildings will not be long delayed. The General Electric Company, for example, is just completing a laboratory building at Schenectady, the entire exterior walls of which are of dry construction, with stainless steel serving as the exterior surface, the interior surface being of zinc-coated steel. The suppliers of the stainless steel for this project, Allegheny Ludlum Steel Corporation, feel that in view of the special qualities of their material there is a tremendous future for this type of construction and stand ready to cooperate with architects by providing technical assistance on specialized building problems.

A number of organizations are engaged upon advanced product research relative to multi-story

construction. Purely as one example, we may mention a project recently completed by our firm for the United States Department of Commerce, resulting in the development of designs for spandrel wall construction which were demonstrated by test to be capable of withstanding 30 lbs. per square foot of windload and two hours of fire. The recent action of the City of New York in reducing its fire-rating requirements from four hours to two hours has served to give tremendous impetus to work on this entire subject. Various other cities are considering code changes of a similar nature.

From the architect's and builder's viewpoints such construction provides many obvious benefits, such as light weight, greater insulation value, greater watertightness, and quicker field installation. From the building owner's and manager's viewpoints there is the advantage of lower cost of maintenance, plus a very significant increase in annual income resulting from the substantially greater rentable floor area made possible by the thinner construction. In taller buildings this is an important factor, and a number of leading New York architectural firms are at the present time seriously plan-



ning upon the use of this type of construction in connection with work now on their boards.

Other examples of the rapidly expanding use of prefabrication in the commercial and industrial field may, of course, be observed at every hand. Factory-produced standardized office partitioning is being used more than ever before and without being limited to locations where movement of the partitions is considered to be particularly likely. More and more companies are offering doors pre-cut to exact size and ready to receive all hardware, or completely hung in the frames and with hardware fully installed. The finest store fronts of completely individualized design can today be assembled largely or even entirely from standardized prefabricated elements.

Every architect knows of numerous other examples of such products applicable to light or heavy construction, or both: standardized roof trusses, complete roof scuttles, windows complete with all hardware and with fitted screens and storm sash, the Ingersoll utility unit, the Stewart-Warner aircraft type heater (a tremendously interesting development upon which our organization

was engaged), complete prefabricated chimney systems, metal acoustical ceilings, preassembled sheets of ceramic tile. A careful perusal of Sweet's Catalog will show many similar new products, or products which have been substantially improved or their field of application greatly expanded.

If the aggregate of such examples still does not seem to constitute too radical a departure from historic conceptions, bear in mind that an increasing number of such products will be launched over the next few years. Take, for example, the results which may be anticipated from the research and development program being considered by the Structural Clay Products Institute. For many years now the sales volume of clay products in the building field has shown a strong downward direction. It is not enough just to improve the manufacture of brick. If the leaders of the structural clay industry carry forward with the development program being considered, the architect may expect to see within the next few years new and improved products which will have the most far-reaching influence upon his work.

NOVEMBER, 1948

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In summation, it may be said that the constantly accelerating rate of change currently taking place in the building industry makes prefabrication today of great significance to the architect, and that within a matter of several years prefabrication will be fundamental to the greater portion of the architect's work.

Each architect must decide for himself whether he will welcome or bemoan this fact. He may look upon prefabrication as a significant forward step in the art of building, encourage and assist it, and take advantage of its many virtues (while accepting its inevitable limitations). He can study its

vast ramifications and potentialities, familiarize himself with it, and use it to achieve improved buildings at lower cost. Or he may continue to think of the art of building as a slowly developing process of evolution, with today's new developments as mere episodes in that slow evolution. He can think of prefabrication as not particularly important and not basic to his work, or as too far off in the future to be worth his serious consideration. For the architect to adopt the latter viewpoint, however, is to abandon to others what he likes to think of as his proper position of leadership in the building industry.

## Calendar

*October 25-November 15:* Photographic exhibition of the work of Marcel Breuer, Chicago Undergraduate Division, University of Illinois.

*November 29-December 4:* Annual meeting of the American Society of Mechanical Engineers, featuring the 18th National Exposition of Power and Mechanical Engineering, Grand Central Palace, New York.

*December 1-4:* Semiannual Meeting of The Board of Directors, A.I.A., Cloister Hotel, Sea Island, Georgia.

*December 9-10:* Thirty-fifth Annual Convention of National Warm Air Heating and Air Conditioning Association, Hotel Cleveland, Cleveland, Ohio.

*January 24-28, 1949:* Ninth International Heating and Ventilating Exposition, under auspices of the American Society of Heating and Ventilating Engineers. International Amphitheater, Chicago, Illinois.

*March 29-April 1, 1949:* Third International Lighting Exposition and Conference. Sponsored by Industrial and Commercial Light-

ing Equipment Section of National Electrical Manufacturers Association. Stevens Hotel, Chicago, Illinois.

*June 29-July 2, 1949:* The annual conference of the Royal Institute of British Architects, Nottingham, England.

## Collaborative Competition

THE Association of the Alumni of the American Academy in Rome announces its twenty-second annual competition program, open to teams composed of students of three or more of the arts of painting, sculpture, architecture and landscape architecture. Prizes of \$200 and \$100 will be awarded,

together with special mentions. The closing date is April 1, 1949; the subject, an Island Recreation Center.

Copies of the program may be had by addressing the Association of the Alumni of the American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

## News of the Educational Field

THE UNIVERSITY OF PENNSYLVANIA School of Fine Arts announces the appointment of Michael Rosenauer, F.R.I.B.A., A.I.A., as Visiting Professor of Interior Decoration for the year 1948-49.

NORTH CAROLINA STATE COLLEGE announces the change of name of its School of Architecture and Landscape Design to "School of Design." Its first Dean is Henry L. Kamphoefner, former Professor of Architecture at the University of Oklahoma. Two departments are now part of the School: Land-

scape Architecture, with Edwin G. Thurlow as Head, and Professors Lawrence B. Enersen and Morley J. Williams; Architecture, with Matthew Nowicki as Acting Head, with Associate Professors James W. Fitzgibbon, Edward W. Waugh and Duncan Stuart. Lewis Mumford will be a member of the new staff as Visiting Professor of Architecture, and will spend six ten-day periods on the Raleigh campus giving a series of public lectures and seminars.

NEW YORK UNIVERSITY, New York City, offers four courses in

NOVEMBER, 1948

the term of 1948-49, in cooperation with the Society of Industrial Designers, for advanced or specializing workers in this field. On the faculty are; Egmont Arens, Philip McConnell, Raymond Spilman and Benjamin L. Webster.

UNIVERSITY OF ILLINOIS, through its Small Homes Council, says that it has learned how to cut one-tenth off the cost of building a house. The two main methods are: the use of modular coordination, and building the house as one room before any interior partitions are installed. The findings are presented in a circular

entitled "Construction Methods" of which single copies may at present be had for the asking. In addition a technical report with tables of man-hour studies is available for \$2.50.

YALE UNIVERSITY'S Department of Architecture announces the appointment for the year 1948-49 of the following Visiting Critics, each for a 5-week period: Sven Markelius, Eero Saarinen, Pietro Beluschi, F.A.I.A., John Sloan and Hugh Stubbins. Appointed to the faculty are: Louis I. Kahn and Eliot F. Noyes, each to serve as Critic in Architectural Design.

## Planning the Neighborhood\*

By *Arthur C. Holden, F.A.I.A., A.I.P.*

Through the courtesy of the Editors of *The A.I.P. Journal* of the American Institute of Planners, the following analytical review by Mr. Holden, which was written for, and is being published in, that quarterly, is shared with our own JOURNAL.

THIS BOOK is one of the series, "Standards for Healthful Housing," which is being sponsored by the American Public

Health Association under the leadership of Dr. C.-E. A. Winslow. It is significant that such an organization under such distinguished leadership has made itself a recognized force in the campaign for better living conditions.

\* *Planning the Neighborhood*, by the American Public Health Association's Committee on the Hygiene of Housing. 90 pp. 7  $\frac{3}{4}$ " x 10  $\frac{1}{2}$ ". Chicago: 1948: Public Administration Service, Publications Division. \$2.50.

The book makes clear that the neighborhood is as much a part of

the home as the house itself. The neighborhood gives the home its character. Unfortunately the factors which set the character of neighborhoods have seemed to be a mystery beyond the control of the average man and also apparently beyond the control of the best technical brains which twentieth-century society has been willing to apply to the subject.

In our time ingenuity has been lavished upon the development of the automobile, the airplane, the radio, electro-physics, and chemistry. Our scientific-minded generation is apt to forget that their eighteenth-century forebears made their first concern the improvement of society and the betterment of human relations. Without our realizing what was happening, our mechanical improvements, particularly the automobile, have vastly altered the accepted course of human relationship and have disrupted our homes and our neighborhoods. If our generation is to be the master of our improved mechanical equipment, it is time to take thought to restore the environment of living to human scale. That is the reason that "Planning the Neighborhood" is such an important and significant book.

To be asked to review such a

book caused a quickening of the heart beats. We expected to find a crusading spirit, enthusiasm, and inspiration. It was disappointing to discover that the reading of "Planning the Neighborhood" was at best a difficult task. The passion that must have gone into its composition seems to have been almost smothered with words.

The gist of the argument is that homes cannot be judged individually, but must be judged by their relation to the neighborhood. The neighborhood must comprise the right sort of homes in proper relation to land; and the land must be improved with the right proportion of neighborhood amenities and needed service facilities. The Committee has attempted to set standards for these relationships. While it is easy to generalize as to principles, it is an exceedingly difficult task to explain just how the best combinations can be worked out. Unfortunately the argument is obscured by the difficulty of arranging the material.

The spark of inspiration begins to shine in Chapter III, which is entitled "Planning for Residential Facilities." This chapter discusses the range in dwelling types from the individual one-family house to

the multi-family 13-story apartment, and explains the relation of dwelling types to land use. But unfortunately we have to wait until Chapter VI to have this discussion translated into terms of the neighborhood and to learn the standards of neighborhood density and the kind of "coordination of housing elements" which the committee wishes to recommend. These two chapters are the meat of the book. Both Chapters III and VI contain important tables which need to be studied together. Had these tables been grouped or juxtaposed with terse captions for explanation, the whole thesis would have been clarified instead of buried in wordy explanations which slow up the text.

The remaining four chapters contain materials which are essential but explanatory to the main thesis. Chapter IV, which deals with the sort of community facilities which constitute an integral part of a well-planned neighborhood, ought to follow the discussions of residential design and neighborhood density. Chapter V, which discusses the function of vehicular and pedestrian approach and circulation, might properly come next. This would have made it possible to tie the discussion of

channels for human circulation closely into the discussion of the circulation of utility services. These the Committee relegated to Chapter II. The discussion of utilities includes sewage disposal, storm drainage, water supply, circulation of electric light, power, gas, and telephone services; deliveries and refuse disposal. These services must naturally be considered in relation to public and special rights of way and therefore should logically be related directly to the general discussion of circulation.

In the opinion of this reviewer, the first chapter should be the last. It deals with criteria of site selection. It would be far more intelligible after the reader had digested the completed argument. Furthermore it might have become the strongest chapter instead of the weakest in the book, had site selection been used to exemplify the Committee's conclusions and demonstrate how to apply the principles of good neighborhood planning to the character of the specific site.

Throughout the book there is little of evidence that the compilers possessed an understanding of how the majority of homes are created under existing conditions and why

it is that so many homes, so created, fail to measure up to the standards advocated by the Committee. For example, in Chapter VI, Section 36, which deals with the "Range of Neighborhood Sizes," the list of criteria stresses desiderata to the neglect of existing forces which limit choice. From the first subdivision we quote the following:

**"DETERMINATION OF  
NEIGHBORHOOD AREA AND  
POPULATION"**

"The discussion of neighborhood units in Chapter I indicated that the neighborhood size at which all the requirements for neighborhood facilities can be met is based on the following factors:

- a) Population which will support an elementary school and other neighborhood community facilities;
- b) Area which will meet accessibility standards (walking distance to community facilities);
- c) Area which will accommodate the necessary dwellings and community facilities, in accordance with space requirements;
- d) City planning and administrative considerations which may modify theoretical size within the maximum limits. The most im-

portant of these are conformity to appropriate physical boundaries and choice of neighborhood density to avoid excessive multiplication of facilities within a small area."

Irrespective of the precise meaning of subsection (d), it appears to this reviewer that this discussion should have been given two headings: I—"The Ideal" and II—"Customary Procedure." Under the second heading there might appropriately have followed a discussion of:

- a) The availability of land and the size of tract that is usually obtainable for neighborhood development.
- b) The relation of the amount of venture capital as well as investment capital and the terms on which available, and the effect which these exert upon the size and character of a neighborhood development.
- c) The urgency of the demand for home facilities and the possible improvement of the understanding or lack of understanding that has seemed to exist between those who furnish housing facilities and those who need homes.

The Committee apparently did not intend to ignore valid economic considerations. The report stresses the attitude of municipal officials

toward the economic problems created by neighborhoods of varied densities. Especial emphasis is laid upon the burden for school appropriations where neighborhood density is overcrowded. "Multiplication of such facilities (i.e. schools, playgrounds, etc.) within a small area," says the report, "is apt to overburden municipal finances and thereby affect the adequacy of the facilities. It is, therefore, considered unlikely that neighborhood units of less than 30 acres will in the long run be considered desirable by city officials, except for redevelopment projects in extremely high-density areas." Of course the implication here is that the population of a neighborhood must be large enough to meet the taxes needed to maintain schools and other amenities. This has been expressed more tersely in the statement which Eric Larabee, in the September 1948 *Harp-er's* attributes "to the largest private developer in the United States"—William J. Levitt. Referring to the administrative authorities of Nassau County, New York, he says: "They don't want any more houses; they want corporations and factories, that pay taxes and don't have any children."

It is hardly the province of a

reviewer to complain about what is not said in the book under consideration. To the writers of books belong the decision as to what shall be included and what omitted and to whom the message shall be addressed. Dr. Winslow in his foreword gives an extended list of eleven important groups for whose guidance "Planning the Neighborhood" has been prepared. Among these are included: the technical groups that are theoretically responsible for design, as well as real estate developers and builders, potential large-scale investors, and private large-scale operators, organized bodies of consumers, officials of agencies responsible for various aspects of housing and neighborhood development, voluntary organizations concerned with housing as an essential factor in social well-being, teachers, and regulatory bodies.

The present reviewer can vouch for the fact that technical men are concerned about the design of neighborhoods and are ready to hail the assistance of the American Public Health Association and to welcome its contribution to the battle for better public understanding of the problems involved. The present report will perhaps come



the nearest to satisfying the needs of teachers and public officials because these are the groups that are most concerned with the ground on which they stand. Both are anxious for an authoritative statement respecting standards of neighborhood design. Neither of these groups has to make decisions as to what will or will not actually be incorporated in the design of neighborhoods.

Architects, planners and engineers, as well as developing builders, however, do have an immediate responsibility with regard to the decisions that must be made. All of these groups are closely limited in their range of action not only by economic considerations, but by customary procedures, regulations, and rulings. The report might have been far more useful to these groups, who are responsible for designs, had the Committee in the first place put more emphasis on why the proposed standards are desirable and in the second place showed how a gradual shift to better standards may be possible. Certainly those proposed are both reasonable and attainable. An organization of the standing of the American Public Health Association would have carried great weight had it pointed specifically

to the obstacles which have so far prevented maintenance of such standards and consequent accomplishment of good neighborhood designs.

The report does express regret that a desirable degree of diversification of housing types in a neighborhood has been retarded by the usual sort of zoning regulations; yet the report does not point out that an advance has been made in New York State by enabling legislation which permits municipalities to allow authorized planning or governing bodies to accept a platting of a whole neighborhood and by such acceptance to modify the zoning standards with respect to that particular neighborhood.

The influence of the American Public Health Association might have had some effect on Congress, had the report undertaken to explain the undesirable effects produced by the attempt of Congress to limit appropriations for housing or for the insurance of mortgages, to housing of particular types or specific costs or rents. While it is the purpose of the representatives in Congress to reach a particularly needy group, so many factors are involved and

conditions throughout the country are so different, that through too specific legislation long-range benefits are lost sight of and results sometimes achieved that are the opposite to those desired by the legislators.

Our life today is complicated. There is little which does not have

many and complex ramifications. Certainly planning the neighborhood is as complicated a process as any which can be undertaken. We take pleasure in commending the American Public Health Association for courage in issuing a challenge which calls attention to a job which needs to be done.

## Steel Bridge Awards

IN ACCORDANCE with its procedure of some years ago, before the war, the American Institute of Steel Construction has resumed the awarding of prizes for the most beautiful bridges opened to traffic in the years 1942 to 1947 inclusive.

The jury included Douglas William Orr, F.A.I.A.; A. H. Fuller, Professor of Civil Engineering, Iowa State College; Frederick Wallace Dunn, architect of St. Louis; George Harwell Bond, architect of Atlanta, Ga.; and Waldo Bowman, Editor of *Engineering News-Record*.

Awards were made in four classes: I. Fixed bridges with spans of 400' or more; II. Fixed bridges with spans under 400' costing \$500,000; III. Fixed bridges with spans under 400' costing less

than \$500,000; IV. Movable bridges.

In Class I, for 1943—Julien Dubuque Bridge (Designer: Howard, Needles, Tammen & Bergendoff) across the Mississippi River at Dubuque, Iowa.

In Class II, for 1942—Charter Oak Bridge (Designer: Connecticut State Highway Department; Robinson and Steinman, Engineers) across the Connecticut River at Hartford; for 1944, Pecos River Bridge (Designer: Modjeski and Masters, Engineers) from Del Rio to Langtry, Texas; for 1947, Saco River Bridge (Designer: Howard, Needles, Tammen & Bergendoff) Maine Turnpike near Saco, Maine.

In Class III, for 1942—Interchange Bridge (Designer: State Roads Commission of Maryland) Middle River, Maryland; for

1945, Little Tennessee River Bridge (Designer: Tennessee Valley Authority) across Little Tennessee River in Graham-Swain Counties, North Carolina; for 1947, Old Alfred Road Underpass (Designer: Howard, Needles, Tammen & Bergendoff) Maine Turnpike, Maine.

In Class IV, for 1945, President Harry S. Truman Bridge

(Designer: Howard, Needles, Tammen & Bergendoff) across the Missouri River at Kansas City; for 1946, The Absecon Boulevard Bridge (Designer: Morris Good-kind, Bridge Engineer; Howard, Needles, Tammen & Bergendoff, consultants for superstructure of bascule and flanking spans) over Beach Thorofare at Atlantic City, New Jersey.

## California Architects Meet in the Yosemite

AS WE GO TO PRESS, unofficial rumors reach us from the Yosemite. It seems that when California architects have a convention they have a CONVENTION! Three hundred fifty delegates and guests, including The Producers' Council contingent, assembled in the matchless Valley for a three-day meeting in late September. The Ahwahnee, famous hotel of the Yosemite National Park, burst its seams and shared its guests with the equally famous Camp Curry.

Unlike the national Convention of The Institute last June at Salt Lake City, this Twenty-first Annual State Convention followed a program which was more generously interspersed with "time out" for sightseeing and recreation. Otherwise it would have been sur-

prising find a quorum present at the business sessions, for the Yosemite raises a powerfully persuasive finger, beckoning to the visitor to come outdoors and enjoy himself. Apparently, however, the program was made up in the proper mix, for when it called the delegates and guests indoors, they were present or accounted for.

Visitors from the East were puzzled at times by references to "The North" and "The South." The familiar Mason-and-Dixon Line had nothing to do with this nomenclature. What was meant was San Francisco and Los Angeles, with their respective personnel. A ball game between the two groups narrowly avoided a serious outbreak of internecine strife.

NOVEMBER, 1948

Talent imported from outside the state, in the way of speakers, included: Edmund R. Purves of The Octagon, on "Your Personal Public Relations;" Glenn Stanton of Portland, Oregon, who delighted a dinner session with his own brand of Will Rogers oratorical incendiarism; Thomas J. Holden of New York, on "Construction in a Free Society."

A seminar on School House Planning and a morning devoted to a discussion of Office Practice were the only experiments in forcible feeding of technical knowledge, and the seminar occupied only an hour and a half.

## The Editor's Asides

J. FREDERICK KELLY, architect and outstanding authority on the early architecture of New England, who died at his home in Connecticut on September 1, 1947, emphasized in his will his life-long affection for the architectural efforts of the early builders. The seventeenth-century Swain-Harrison House in Branford, Connecticut, upon the restoration of which Mr. Kelly had given of his best knowledge and skill, he bequeathed to The Society for the Preservation of New England Antiquities.

The Program was liberally sprinkled with such enticing items as: Outdoor Color Movies; Fire-fall from Glacier Point; Cock-tail Party; Dancing in the Solarium; Sportsmen's Dinner; Finals in Sporting Events; Fashion Show (ostensibly for the ladies but unanimously attended by the men).

From the preceding, it is evident that this resumé is entirely unsupported by sober reports from Council President Andrew T. Hass and his General Committee of Messrs. Hertzka, Koue, Mitchell, Gable, Whitely, Hoyt and Koblik. Nevertheless it seems that a good time was had by all.

No mere museum this, for the architect had, in his restoration, provided for present-day occupancy, so that the old house should earn its keep for many years to come, while testifying to the forthright and conscientious workmanship of our builders of three centuries ago.

IF YOU haven't yet started to read Eliel Saarinen's "Search for Form," here is one of the many sample reasons why you should get right at it:

"'Ornament' is a phenomenon

to be seriously reckoned with. Its concept lies deep in the soul of man—just as lies the trend to rhythmic pattern in the soul of the universe. Long before man became conscious of rhythm and cadence, he had an irresistible drift to express his emotions by means of rhythm and cadence in line and color. The origin of ornament springs from those same wells of human emotion that give rise to song, dance, joy, and love. Ornament, therefore, is comparable to folk-song and folk-dance. It develops in the same spirit of expressiveness as they do. It is as direct a stimulus to life as they are. It is as sensitive to meaningless and inordinate deviation as they are. Consequently, ornament must be kept with its roots in its own soil, just as folk-songs and folk-dances must be. Otherwise ornament is doomed to decline to decorative imitation, to historic nonsense, to harmful triviality."



OF GREAT SIGNIFICANCE is Mr. Justice Rosenman's decision, affirmed by the New York Appellate Division and then by the Court of Appeals, as to the meaning of the licensing statutes. *Progressive Architecture's* August issue tells

the story. A contractor corporation agreed with an owner to remodel the latter's restaurant property and to prepare plans and specifications therefor. The contractor employed a licensed architect to prepare the documents. Only about 10% of the job required architectural services, the bulk of the contract being for fixtures and furniture. On completion of the work the owner refused payment, and was sued. The court ruled that the illegal nature of that portion of the agreement of an unlicensed corporation to furnish architectural services rendered the whole contract illegal. The contractor was denied recovery of not only the architectural fee but for any of the work done.

From Mr. Justice Rosenman's opinion: "To sustain the legality of the balance of the agreement would lead to widespread disregard of the licensing statutes. It would be easy for any construction contractor to thwart the purpose for which the licensing of architects was enacted, by merely providing in his contract that architectural services would be given gratis, so long as the contractor was awarded the contract itself."

New York State's licensing law has teeth in it, and they are sharp.

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